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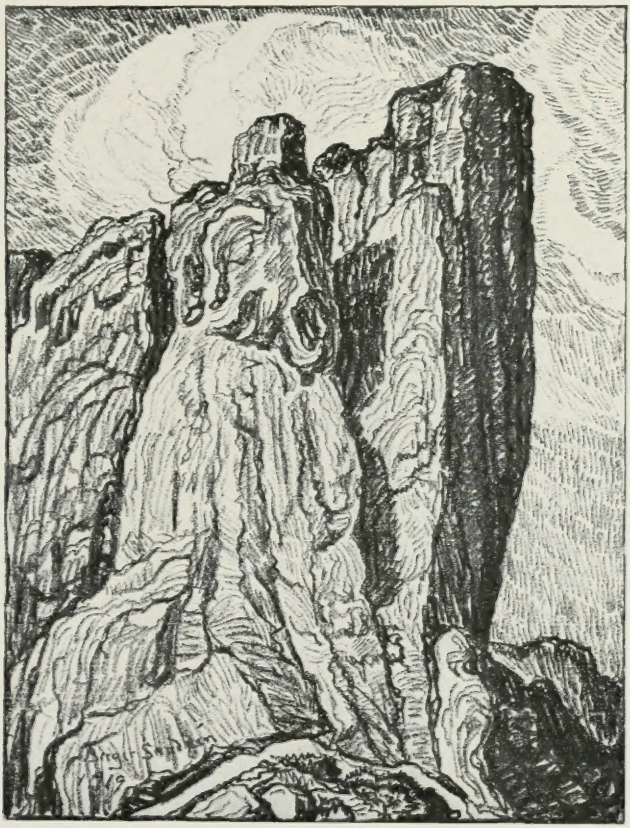
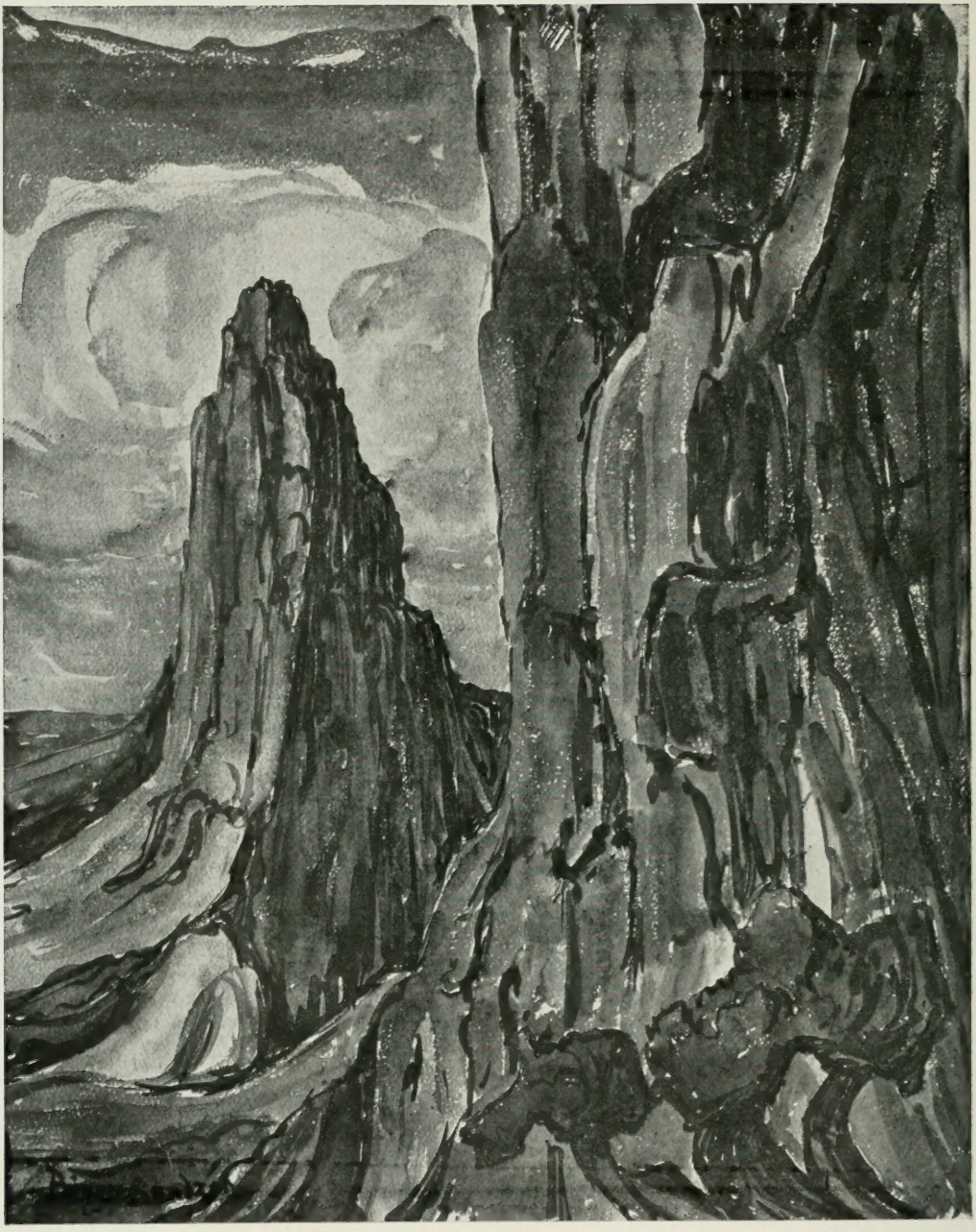


IN THE GARDEN OF THE GODS

Painting by Birger Sandzen Courtesy The Babcock Gallery



SENTINEL ROCK

Painting by Birger Sandzen

Courtesy The Babcock Gallery

ADVANTAGES AND DISADVANTAGES

OF THE

Mixed Method of Choosing County Officials

By Clark E. Persinger,

New Mexico Normal University, East Las Vegas.

AT first glance it seems odd that the same prewar years that witnessed the growth of direct government should have seen also the growth of a movement for removing their governments farther from direct choice by the people. I refer to the vigorous attempt of the few years before the war to introduce the "short ballot," or the decrease in the number of elective officers. That the short ballot movement should have accompanied, or followed along after the initiative and referendum movement seems at first glance rather inconsistent.

From the point of view of one of the two groups supporting the short ballot movement, it was inconsistent with such a movement as that for the initiative and referendum as instruments of direct legislation. For in fact the short ballot movement found support from two usually hostile groups. One group favored the short ballot because it was a limitation on democracy and would remove the choice of the majority of elective officers from popular control. The other group, firm and proven friends of popular or democratic government, supported the short ballot only when coupled with the recall, and because they thought it, when coupled with the recall, would produce a government actually more responsive and responsible to the people, at the same time it produced a more effective one.

I have referred thus briefly to the history of the short ballot movement because the movement towards the non-popular selection of county officials has seemed to me to be part and parcel of it, and to have been supported by the same two diverse and usually hostile elements.

It is unnecessary in the southwest to call attention to the presence of a large element of the voting population that is more or less illiterate in fact, if not in form; that has little or no acquaintance with, or comprehension of, the most of the questions upon which it has to cast a vote; an element, therefore, that is the delight of demagogic politicians and the despair of those who are believers in, and workers for, the development of a real and efficient "democracy" within the lifetime of the existing generation. It is the presence of this element of the population that has given such great impetus to the growth of the mixed method of choosing county officials in the southwest and especially in New Mexico, to which I am particularly referring in this paper.

In New Mexico we have three methods of selecting county officials, and it is this threefold system I refer to as the "mixed method," for want of a better descriptive term. The traditional county officers—such as the clerk, sheriff, county superintendent of schools, probate judge and commissioners—are elected by direct vote of the people, on an unrestricted adult suffrage basis. Real control of education in New Mexico, however, as is increasingly the case in other parts of the

CEDARS IN GARDEN OF THE GODS
Courtesy The Babcock Gallery
Painting by Birger Sandzen

union also, is centered in the county board of education, and its members, oddly enough, are appointed by the district judge of the judicial district within which the county lies. Another new and important official is the county health officer, who has the difficult task of enforcing health rules among a population largely indifferent or even hostile to them. This officer is appointed by the board of county commissioners. Finally, until the last session of the legislature of the state the county road supervisor, who had real jurisdiction over and responsibility for the roads of the county, was appointed by the governor. However, at this last ses-

sion of the legislature, the road laws of the state were radically revised, the real control of road development put directly into the hands of the state, and the county boards permitted to appoint their own road supervisors if they so preferred.

To the professional politicians of New Mexico it appears to make little difference as to the methods by which these various county officials are to be chosen. As to whether this will continue to be the case I am not so sure, but feel disinclined to attempt to prophesy. The professional politicians feel, with justice apparently, that they can safely control the electorate in the choice of all elective officials, and this puts the appointing power more or less completely in their hands. Therefore it is a comparatively small matter to them whether the various officials are elected or appointed; in either case the professional politicians feel that they can control the officials and their policies. So far as I have been able to discover, the professional politicians if not supporters of the mixed method of selecting county officials are at least not opponents of it. So far as I can discover, also, the great bulk of the "literate and intelligent" citizenship of the state is very strongly in favor of the mixed type, or at least that portion of it which removes selection of important officials from direct control by the electorate. In fact, I am very much interested in discovering whether they do not push for the removal of still more of the county officials from direct election by the voters. Also, so far as I can discover, there are so few believers in real, bona fide "democracy"—real government by the mass of the population—that their attitude towards the mixed system is neither discoverable nor important.

As to the workings of this mixed system of choosing county officials, I have yet to find any one who denies that it has so far produced a higher type of county official and a better quality of public service than the old method of direct election ever did in New Mexico. On the face of it, this ought to settle the question in favor of the mixed method. The popular demand for participation in government is met by the direct election of numerous county officials, and especially of those the "people" are traditionally accustomed to elect. Meanwhile, the most important discretionary administrative functions of government are kept in the hands of (presumably, and probably in fact, also) the most capable and responsible of the elective officials. However, there are two points that seem to me necessary to be considered before final approval may be given to the mixed method of selection of county officials. First, is the "hands off" position of the professional politicians in regard to the appointive county officials a permanent or only a temporary one? If the former, one possible objection is done away with. There seem to me, however, to be signs that the politicians are beginning to include these appointive officials within their "legitimate" spoils system; and if this is so experience warns us that the "better government" that has so far resulted from the appointment of these officials is likely to give way to a misgovernment even worse than that which existed under the old system of direct election.

However there seems to me to be a much more fundamental objection to the mixed system. It is this: that the only way in which real and permanent improvement in popular government is to be obtained is by improvement in the quality and aspirations of the body of our citizenry. In citizenship, as in anything else, the best method is "to learn by doing." Of course, if we are actually on the way to the scrapping of our long-held theories of democratic government, and to the substitution of class-government, the mixed system of choosing county officials, or any others, is a step in the right direction. In this paper, I am holding no brief for "democracy." The point I am endeavoring to make is this: If the democratic theory of government is to be adhered to; if our citizenship is to be developed into greater com-

ROCKS, SNOW AND PINES

Courtesy The Babcock Gallery

Painting by Birger Sandzen

petency and higher standards, the mixed system of selecting county officials is progress backward instead of forward; we are securing better present government at the expense of our children and grandchildren. The mixed system of selecting governmental officials, certainly such a system unaccompanied by a comparatively easily workable recall, is most decidedly away from and not in the direction of that which we designate as "democracy."

In summary, then, am I correct in saying that the chief advantage of the mixed system of choosing county officials is a present or immediate improvement in

the caliber and efficiency of such officials, and therefore, a present betterment of county government; and that the only marked disadvantage is the progressive deterioration of the electorate from increasing non-participation and non-interest in the affairs of county government.

IT IS WRITTEN

Art and Archaeology for March.

The American numbers of Art and Archaeology for the past five years or so give a rather well rounded story of the aims, activities and achievements of the School of American Research. The March issue for the present year is such an American number and it introduces the readers of the magazine to a phase of research work in American anthropology which is unique. It is that of rediscovering through the work of Indian artists something of the lost ceremonials and symbolism of the Amerind. How well the School has succeeded thus far is set forth in the leading article by Dr. Edgar L. Hewet, director of the School, under the caption of "Native American Artists." It describes, pictures and interprets the work of three young Indians in the employ of the School, who in the past year and more have produced more than a hundred drawings in color of Indian ceremonials, one of which "The Eagle Dance" by Awa-Tsireh, is reproduced in color as a frontispiece. Ten other drawings are reproduced in black and white on black tint and make plain the psychology which underlies this effort to have the hand of the Indian reveal or recapitulate what has been buried thus far in the convolutions of his brain. Another phase of this work of reconstruction of an ancient culture is emphasized in the article by Kenneth M. Chapman of the School in his "Life Forms in Pueblo Decoration." Unlike Dr. Hewett, Mr. Chapman makes no attempt at interpretation but contents himself with describing variations and conventionalizations of life forms as he has found them on Pueblo pottery in widely separated regions. Twenty-four drawings illustrate the essay. Marsden Hartley, for a time of the art group that centered about the School, begins a series of essays under the title of "The Scientific Esthetic of the Redman," the first taking its cue from "The Great Ceremony at Santo Domingo" celebrated each August 4th. The trend of thought reveals a deep sympathy with, as well as apparent comprehension of, Indian thought, philosophy and aesthetics. However, many conservative readers who have given the same subject thought and study, may not be ready to follow Hartley all the way, for he can well be classed among the extremists in art and philosophy. Nicholas Roerich, who too, was associated with the Santa Fe group of artists last summer, continues his "The Joy of Art in Russia" begun in the February, or Russian number. His sub-title this time is "The Stone Age" and the intensely interesting article which delves into archaeology and mythology of two continents is illustrated by the artist himself with all the joy and naiveness he throws into his paintings. The "117th annual exhibition of the Pennsylvania Academy of the Fine Arts" which closed on March 26th, is reviewed by Harvey M. Watts. Several of the more notable paintings are reproduced in half-tone. The prize winners as well as paintings by Victor Higgins, Walter Ufers, Robert Henri, George Bellows, Ernest L. Blumenschein who have painted or are painting in New Mexico, are picked from the 427 paintings exhibited for special mention. Notes from the New York Galleries and Current Notes and Comment together with Book Reviews complete an unusually interesting number.

Cross Currents by Margaret Widdemer.

For sheer lyric music, the poems by Margaret Widdemer gathered in her

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latest volume, "Cross Currents," stand forth in beauty. There is also depth of feeling and felicity of expression in the verses with that touch of apparent personal revelation which gives the ring of sincerity. What more can one demand from a poet than that he sets forth one's own most sacred experiences in words for which one has been vainly seeking but which flash forth the knowledge that human hearts and human brains are feeling and recording parts of the same great consciousness which seems to flow through all of them. There is so much the reader wants to quote that his recommendation is to take the book--there isn't volume to it—and enjoy it all. The longer and more ambitious poems are gathered under the sub-title "Torches," but the real music is found in "Roads from Grief," and "Three Songs on Being Older."

"The Journal of a Mud House,"

By Elizabeth Shepley Sargent, has its opening chapters in the March Harper's. It is a vivacious story of the author's experiment in home building in the Tesuque valley, just across the divide north of Santa Fe. To readers in New Mexico there is the added zest of local color and characters, some of them given their actual names and others easily identified.

The Museum and the Public.

"Modern education is largely scientific or commercial. It is vocational for the physical and material well being of the public and the individual. It is utilitarian as distinct from spiritual. This is the education of the great technical schools and often of the great colleges of the country, and to a large extent of the preparatory schools. It is an education of exceeding value. Yet to my mind, it concerns itself little with the greatest element in the make up of man, the spirit; the greatest, for when in the welfare of the world has not the spirit been greater than the body? It lays little stress on the education of the spirit to the happiness that underlies all religions, variant as their creeds may be; or that underlies all art that expresses the great spirit of man—whether the art be that of poetry, music, architecture, sculpture or painting. The essential thing in life is certainly not to be found in the pleasures that money can buy. Rather it is to be found in the happiness, the serenity that the spirit only can give. * * * * And those who bring beauty to the heart of man shall yet stand the peer of those who bring knowledge to his mind, for as Plato says: 'Beauty is the splendor of truth.' * * * The nation that forgets the spiritual ideals of the last few years and seeks only material prosperity faces not the dawn, but the night. It is not commercial prosperity, it is spiritual ideals that await the coming of the master."—Morris Gray.

SCIENCE MEETINGS

Congress of Americanists.

The Twentieth International Congress of Americanists will meet in Rio de Janeiro, Brazil, August 20 to 30. Dr. Ales Hrdlicka, of the National Museum, has charge of the arrangements for those who desire to attend from the United States.

RUINS OF FORTS ON SANTA FE TRAIL

FROM Lamar, Colorado, under date of February 22, A. W. Thompson, of Denver but formerly of Clayton, N. M., writes as follows to Col. Ralph E. Twitchell, a regent of the Museum of New Mexico:

"I wonder if you have ever personally inspected both the Bent Forts—upper and lower? The opportunity came to me this week to see the ruins of both—also the decaying fragments of old Fort Lyons. This last is about ten miles up the river from Lamar—on the north side and just across the Arkansas from Prowers station —on the Santa Fe.

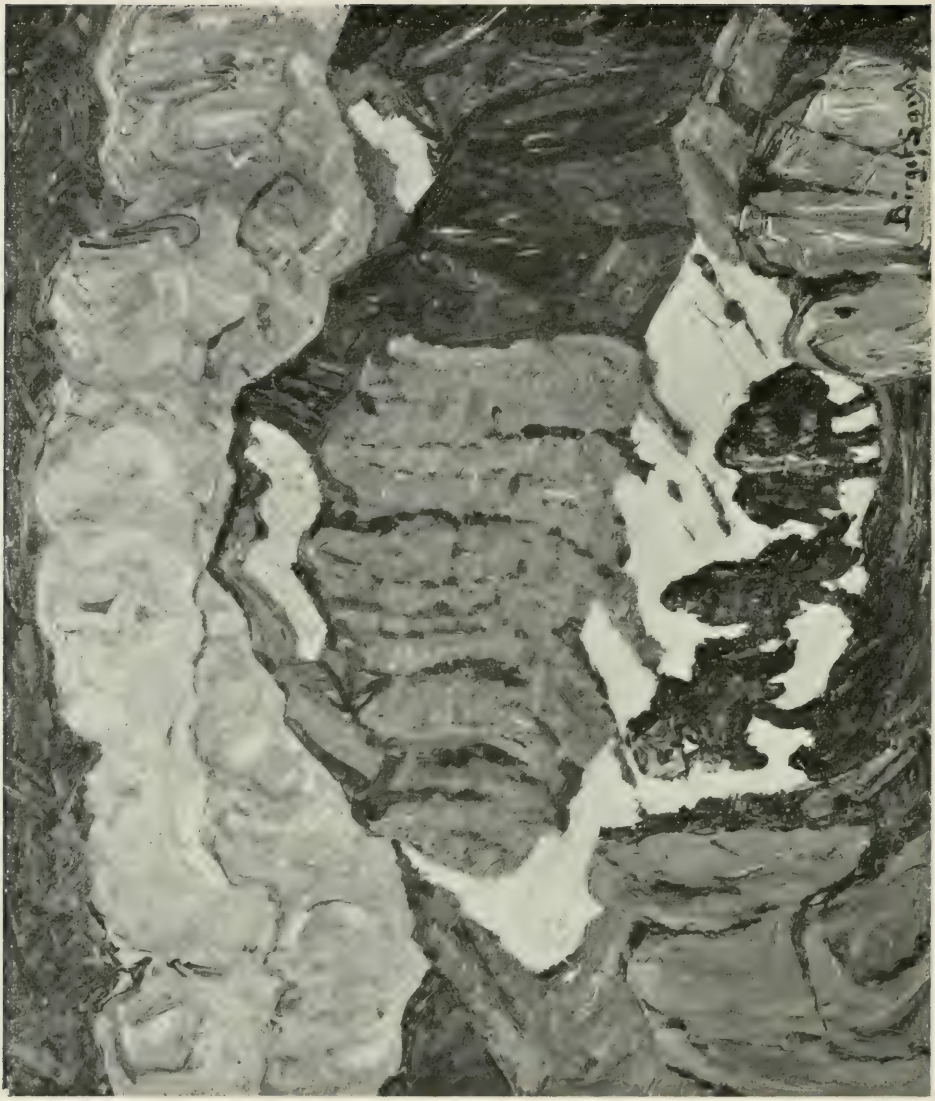
"The original Bent's Fort is perhaps 300 yards off the good automobile road from La Junta to Las Animas. You turn into a lane leading to this historic site and which is about 9 miles down the river from La Junta. Part of the adobes are still standing and the outlines clearly marked with the foundation of rock—but no sign on the highway points this out to you. You have to ask where it is. A granite marker stands within the exterior lines stating that this fort was erected in 1829.

"Here in Lamar I met John Prowers —who is county clerk of this county and a fine fellow. His father was the original Prowers here in the valley. and his mother the daughter of Ochinee, chief of the Cheyennes, who was killed in the Sand Creek massacre, of whom Prowers freely speaks.

"Today Prowers, the Register and the Receiver of the Land Office here, and I, drove up the river to the old (former) Prowers ranch, just at Prowers station, and with John as guide sought out the site of old Fort Lyons, which Prowers said was built in 1856 or '57. It is just across the Arkansas (auto bridge there) from Prowers station. There are a few remaining piles of stones showing the site but most of the original location has gone into the river. On a hill just north are the ruins of the old powder magazine, and still a little distance west the cantonment's cemetery. The bodies here once resting were years ago exhumed and taken to new Fort Lyons, just east of Las Animas, though the holes in the earth are still discernible. Scarcely 3-4 of a mile east—down the river—are the ruins of Bent's second fort. This is on a high bank—above the river, and the outlines of this may be easily traced—lots of stone—both of the outside walls and the rooms within—lying about. It is about 300 feet only from the old Santa Fe Trail. The entrance was on the north—gateway very easily recognizable. Prowers says he recalls the massive gate here hung. This fort was much larger than the first and was built of stone, much of which, so Prowers says, was dressed well and has been hauled away. This is in evidence in numerous ranch houses near by. Here also is another granite marker, although there is none at old Fort Lyons near which, perhaps 500 feet, the Trail also passes.

"Bent must have expended a lot of money in the construction of this second venture. The site is unique and well chosen, as a cliff rising perhaps 40 feet high, forms the south boundary of the fort as well as the north of the river, and one cannot descend this. Prowers could not tell me the date of the erection of this latter fort here in the big timber country —cottonwood trees, and huge ones, formerly extending from near Las Animas to Lamar—then little growth for miles below.

"Mr. Prowers has a valuable souvenir —Kit Carson's gold ring—a very large one—huge in fact—with a signet, plain,



ROCKS AND SNOW

Painting by Birger Sandzen

Courtesy The Babcock Gallery

on which, he said, was inscribed "C. C.," but now lost. I, perhaps rudely, asked if I could buy the ring—but naturally the owner does not care to part with it. Kit gave it to the elder Prowers. The best I could do was to wear it for awhile. I wonder where this ring was made and who gave it to Carson? It really is of unusual size and weight after years of wear."

PUEBLO POETRY

The late Natalie Curtis in The Freeman, January 25, 1922.

The comparatively recent discovery of New Mexico by artists and writers is giving rise to a new type of American literature, a literature that is stimulated by the strongly marked individuality of the old Spanish city of Santa Fe, the City of the Holy Faith, founded on the site of an Indian pueblo before ever the pilgrims set foot on Plymouth Rock. High in the Rocky Mountains the people of Santa Fe have dwelt these three hundred years, surrounded by the ruins of a prehistoric Indian culture. Their only neighbours are the inhabitants of other scattered Spanish settlements and the still populated towns of the sedentary Pueblo tribes. Cut off for centuries from the main, onrushing current of civilization, these mountain people still speak the Spanish of Cervantes, while they weave at hand looms and winnow the grain from upheld baskets. With tawny, mud bricks, baked from the soil they have reared churches whose play of architectural line, fantasy of wall and flying buttress speak of an extemporaneous freedom of expression which is possible only to those who live apart from precedent.

The terraced towns of the Pueblo Indians—lineal descendants of prehistoric architectural types—are grouped in squares around open dance-plazas. On festivals days, these plazas throb with drum beat, with flare and flicker of colour, with the rhythmic cadence of chanted song, while a native dance drama expresses in symbolic pageantry a peoples prayer—a racial concept of man's relation to the cosmic forces. Here dance, drama and song are no mere spectacle for others to look upon, but a ceremonial expression of tribal religion. To us, whose complexities of existence have separated art and life and made art professional, the solemn concentration of a whole village praying in pageant is a revelation of unselfconscious intensity. There is a deep spiritual refreshment in this art which cares nothing for the spectator, has no taint of exhibitionism, but is pure expression. The Pueblo Indian dance dramas are one of the treasures of American art life.

Nor should we say less for the song poems of these native Americans, which reflect an imagery born of the land. The Indian's primal conception of life is a poetic figure. The son of our vast continent calls himself the child of the Earth Mother with her gift of corn, and of the Son-Father fertilizer of the earth. The impersonal life-giving force behind and beyond the parent son and earth is, in the language of the prairies, the "Great Mystery." The nomad Navajo tells us that when the skies are blue, the Sun father rides a horse of turquoise across the heavens; when the skies are dark with storm he has mounted his garnet horse or his horse of jet. In Pueblo Indian song, a distant storm with sheet-lightning, seen afar off on the desert's horizon takes form as "Black Clouds Youth" who at earth's edge, are practising with their lightning arrows.

In the ceremonial rain songs the birds, like the Indians, call the clouds with song, and then the swallow, the "tiding bearer," flies to tell the corn the "glad news" of coming rain. There are many kinds of rain in Southwestern poetry: the male rain, strong and sometimes violent; the female rain, soft and gentle; the up-starting rain and the down pouring rain. The "walking rain," moving in symbolic

WILD HORSE CREEK, KANSAS
Painting by Birger Sandzen
Courtesy The Babcock Gallery

gesture and in song through many a ceremonial dance, is a distinct desert image. Where but in that clear air, may one, passing over the wide earth see a shaft of rain falling from a cloud and literally "walking" across the desert? The rainbow, pictured in sand painting, on head dress and silver necklaces, is often likened to a youth, brilliantly decked and painted, face and body, even as the Indians paint themselves for the ceremonial dance. To those who know the song-literature, of the desert tribes, New Mexico and Arizona become an enchant-

ed land as filled with mythical personages as was Greece to the ancients.

Many of the South-western songs are shaped in the conventionalized ceremonial song pattern of the desert tribes—a pattern parallel in woven baskets, in pottery designs, and in the altar pictures wrought with colored sand. The Indian is ever conscious of the forces of nature. The cardinal points which symbolize his universe are expressed in the geometrical divisions of his decorative design and in the four square symmetry of his ceremonial songs, which contain verses for the East, the South, the West, and the North. The far stretching horizon clearly seen in the desert is thus reflected in the art of the Southwestern people. Even where the songs do not in content sing directly of the four world quarters (a verse naming each point of the compass) they may contain the ceremonial number of verses and these will be colored with the color-symbolism of the four directions. The rhythmic value of iteration—common, perhaps to ritualistic verse the world over—endows the words with the musical quality of a chant. A very complete example of the classic form (if I may so put it) of Southwestern Indian song is seen in a corn-grinding song given to Alice Corbin Henderson by a Tesuque Indian of New Mexico. Mrs. Henderson, who lives in Santa Fe, has made an English version of this which is rare in its fidelity to the spirit and the content of Indian verse.

CORN GRINDING SONG.

Tesuque Pueblo

This way from the North
Comes the cloud,
Very blue,
And inside the cloud is the blue corn.
How beautiful the cloud
Bringing corn of blue color.

This way from the West
Comes the cloud
Very yellow,
And inside the cloud is the yellow corn.
How beautiful the cloud
Bringing corn of yellow color.

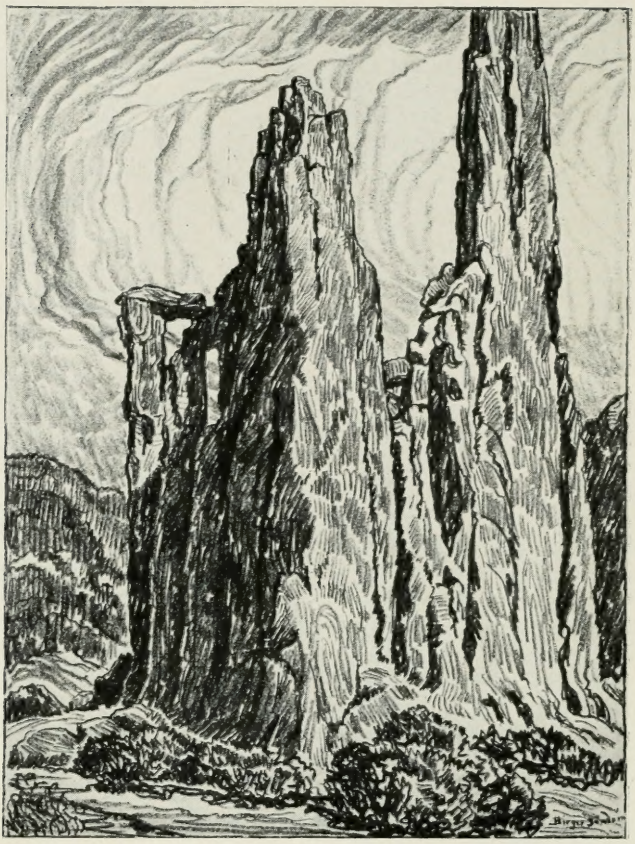
This way from the South
Comes the cloud
Very red,
And inside the cloud is the red corn.
How beautiful the cloud
Bringing corn of red color.

This way from the East
Comes the cloud
Very white,
And inside the cloud is the white corn.
How beautiful the cloud
Bringing corn of white color!

How beautiful the clouds
From the North and the West
From the South and the East
Bringing corn of all colors

The Pueblo Indian song poems are, like all Pueblo art, highly stylistic. It must have taken centuries to evolve song forms as conventionalized as are these, both in music and verse. And doubtless the ancient moulds in which the singers of today still cast their songs have come down from a dateless past. Research into Indian verse and music is still young, but enough light has been thrown upon them to show that we have, in Indian songs, a distinctive art that deserves at our hands reverent study rather than cheap exploitation. Among recent interpreters of Indian themes, Alice Corbin is indeed to be commended for keeping the emotional reactions of the white man out of the poems which she offers in a few simple but carefully chosen words that are characteristic of the symbolic quality, the restrain and even austerity of real Indian verse.

In connection with Indian poetry, I often think of a Japanese student's definition of the aim of Japanese verse: to express in the fewest possible words a single poetic idea. If one were fanciful one would almost be tempted to find in the reserve and the selective quality of Indian song poems another confirmatory



THE SENTINELS

Lithograph by Birger Sandzen Courtesy The Babcock Gallery

hint as to the Asiatic origin of the red-men. A savage Cheyenne victory song expressing the triumphant scorn with which the warriors have left on the field the bodies of their enemies, contains only the words: "Wolves at dawn are eating!" A Zuni song tells in language that consists really of archaic word symbols how the blooming of cloud flowers in the sky (a lovely image of tinted clouds moving and unfolding) will bring cornflowers on earth through the welcome gift of rain:

See—beautiful!
See—beautiful!
Cloud flowers
A-bloom in the sky,
Cloud flowers
Bringing corn maidens
Hither!

Let us not forget, however, that, even as Japanese poems, through their fixity of form, demand a certain number of syllables in each line which gives them a definite melody (lost of course, in our

base, literal translations), so, too, Indian poetry was composed to be sung, and has a distinct melodic quality which can not be perceived in translations or even in transcriptions of Indian song words in the original dialects. Song words are drawn out with suffixes and prefixes or abbreviations to make the verse tuneful and shapely; for words and music are conceived as one in the mind of the native song poet. A word is treated decoratively; its two syllables may become four when sung, its four syllables two; for the song word is regarded more as the symbol than as the definition of an idea. The complete melody of Indian verse we therefore lose inevitably in translation, unlesss the translator seeks to paraphrase the strange but beautiful rhythms of Indian music.

Although New Mexico is so foreign to the character of much of our country that visitors have been known to talk of going back to New York or Chicago as "returning to America," it is, nevertheless, a very real part of these United States, with a distinct utterance of its own. A land lives through its artists even after the people themselves have perished. That type of Americanization which is largely a matter of mail order house clothes and crockery, of chewing gum and "movies" will soon wipe its erasing hand across the Southwest like a well meaning but ignorant servant who zealously "setting to rights" an artist's studio, dusts off his pastels. One can not sufficiently prize this growing literature of the Southwest which reminds us of the worth and beauty of a section of America that is still free from machinery and—marvelous to relate—free from bill boards as well. That the Indian's own expression is finding a place in our art and letters is but just; and it is gratifying to see in Europe two recent anthologies of verse, a French and a German, containing quotations from translations of Indian song poems. But so far as the Indian himself is concerned, this is literally "poetic justice" only—usually tardy and often too late! For the song that sings of the mind of ancient America and of the land itself will soon be lost as a living song unless we see to it that the compulsory education of Indians by our government contains some belated but constructive appreciation of native thought and native life. Then indeed might arise some modern Indian poet who, knowing his people's thought while mastering the white man's tongue would gloriously reveal to all the world the true spirit of our Southwest.

PAINTERS AND SCULPTORS

The Birger Sandzen Exhibition.

El Palacio is privileged through the courtesy of The Babcock Gallery, of New York City, to reprint a number of the illustrations from the superb catalogue of the Birger Sandzen Exhibition. The catalogue, with its biographical introduction, was planned, written and illustrated by Christian Brinton, and is a handsome bit of typography. The exhibit received favorable comment from New York critics and enhanced the fame of Sandzen as a painter of international repute. The Museum of New Mexico is fortunate in possessing two large landscapes in oil by Sandzen as well as a number of his lithographs and woodcuts.

Has Exhibited in Santa Fe.

Henry Lovins, whose decorative panels in the California Building at the San Diego Exposition attracted wide attention, has on exhibition at the Public Library a display of designs for mural decorations and panels in oils and water colors. Mr. Lovins, who was formerly art instructor at the University of Southern California, is reviving the art of ancient America by modeling from designs on sculptures and architectural carvings found in the crumbling ruins of the Maya Indian temples and palaces which date back perhaps two thousand years. The artist has evolved a new technique by which the colors, made from pigments,

are applied by the fingers instead of with the customary brush, and by this method it is asserted, he has made the civilization of the ancient Americans live again in glowing colors, as it did when the ancient cities flourished. The exhibition is under the auspices of the local chapter of the American Association of Architects.—Los Angeles Times.

Cassidy Painting Sold.

The sale of Gerald Cassidy's large canvass, "The Lure of the West," is reported from Providence, R. I., where it has been on exhibit in the Tilden-Thurber galleries. It was first exhibited in the Museum of New Mexico.

MUSEUMS AND GALLERIES

International Exhibition.

The 21st International Exhibition of Contemporary Paintings at the Carnegie Institute, Pittsburgh, Pa., will open on April 27 and continue through to June 15. For the first time a woman is on the jury, Mrs. Laura Knight, one of the noted painters of England and wife of Harold Knight, who is equally well known as a painter. A brother, Edgar Knight, is a resident of Santa Fe, and through his instrumentality exhibits of paintings by the two artists have been held in the Museum of New Mexico.

Metropolitan Museum of Art.

The administrative cost of the Metropolitan Museum of Art last year was $764,872.97 involving a deficit of $200,000. The attendance at the Museum was 1,073,905 and the membership was increased by 2,323. Accessions amounted to 11,000.

Thayer Exhibit.

On March 20 opened the Abbott H. Thayer Memorial Exhibition in the Metropolitan Museum of Art in New York City. In the exhibit is included the half draped figure recently sold for $40,000 by the Thayer estate to an American collector.

Boston Museum of Fine Arts.

The attendance of the Museum of Fine Arts, in Boston, last year was 319,000. The list of acquisitions is long and noteworthy but the Museum again reports a deficit although smaller than in previous years.

Grand Rapids Art Museum.

Mrs. Emily J. Clark has given $50,000 to supplement an equal amount raised by popular subscription for the erection of an art gallery at Grand Rapids, Mich.

IN THE FIELD

Excavations at Colophon.

The Archaeological Institute through its Amesican School at Athens, will be an active partner with the Fogg Museum of Art of Harvard University in excavations this year of the ancient site of Colophon in that portion of Asia Minor at present held by the Greeks, who have given the School a permit for the work. Colophon was at one time a rival of Ephesus and Smyrna, and is said to have been founded about 3000 years ago by Andraemon, son of Codrus, King of Athens. Its greatest grandeur was during the eighth and seventh centuries before Christ. In 665 B. C. Colophon was sacked by Gyges, and later by Croesus, Kings of Lydia, whose capital was at Sardis. The city was finally destroyed by the Macedonian king Lysimachus toward the end of the fourth century B. C.

Akeley Returns with Trophies

Carl E. Akeley, big game hunter, explorer, sculptor and member of the staff of the American Museum of Natural History, who left for the Belgian Congo last August on a Museum expedition, has returned bringing with him five huge gorillas, hundreds of photographs and a wealth of scientific data.